

# "THE SPRING MAID" IN LONDON

FRED WHITNEY'S PRODUCTION HAS A MIXED RECEPTION.

"The Love Mills" an Opera From Brussels—Prof. Reinhardt's Oriental Pantomime Given in Full—Arnold Bennett's New Play a Disappointment.

LONDON, Oct. 7.—Fred Whitney produced "The Spring Maid" at the Waldorf Theatre, now called the Whitney Theatre, last Saturday evening. Dress rehearsals in England are usually unimportant affairs, but Mr. Whitney inaugurated something new in this line by issuing invitations enough to pack the theatre to its doors. Ladies came in evening gowns and opera diamonds and men in dress suits and top hats.

"The Spring Maid" in London garb is just a little crude. There is too much strong and garish coloring, too many gayly dressed girls, too much twirling and pirouetting, too many funny men, too much loud music and repetition of waltz measures. It is more than the eye can see or the ear hear without brain fag after the first hour. One gets to yearning for subdued lights and colors, low music and some repose from the figures working so hard on the stage.

Miss Marie Fairy as the princess who turned spring maid is pretty, graceful and subtle in her work and has a charming voice, but because she is new and has a slight French accent, the critics were not particularly kind to her. Walter Hyde of grand opera fame as the prince who will have nothing to do with women of his own class sang delightfully, but a tendency to overplay made the steps rather difficult for him to execute. Courtice Pounds provides a good deal of humor in the part of the princely father with plenty of deba and a pretty, marriageable daughter as his only asset.

The press did not spare Mr. Whitney's latest production nor run the risk of killing it with too much kindness, but despite adverse criticism and some booming mingled with first night applause the piece is doing good business and promises to have a run.

The other opera of the week is not destined to stay long in London. It is called "The Love Mills" and it is at the Globe Theatre, brought there from Brussels by Louis Hillier. "The Love Mills" certainly "grind exceeding small" as to plot and dramatic result and one has the feeling that there must have been some feeling in the original which the English adapter has missed.

A Dutch innkeeper is so sure of his wife that just for fun he signs a contract in which he declares that any man who gets possession of it may make love to his wife. The contract gets lost and falls into the hands of all manner of men, including a comic policeman and a sentimental artist staying at the inn. All make love to the pretty landlady at the Love Mills, an old windmill near the village about which there is a legend that any one who hears it sing will find a true love. The wife repels all her admirers but plays a joke on the artist by sending to meet him in her stead a village girl who has fallen in love with him, and the magic of the mill does the business and causes him to transfer his affections.

The setting is very pretty and the music, if reminiscent and trivial, is quite melodious. Miss Nan Stuart is the miller's wife, and Leslie Stiles, who helped to adapt the piece, Mr. Barrett and Mr. Bascom are the funmakers. The piece was only fairly well received and by the critics was treated with a severity generally reserved for pieces imported from across the Atlantic.

"Sumurun" came to the Savoy Theatre Wednesday in its entirety. The scraps of the wordless piece which were given at the Coliseum only whetted London's appetite for more, so the full Reinhardt production has been imported with all its tragedy and comedy, its wonderful Oriental richness of scene and color, its myriad of characters in vivid silken raiment, its sensuous Eastern dances, its passion and grief and wild joy. As a rule London does not care for pantomime except its own particular Christmas brand, but "Sumurun" has had an hypnotic effect and the first night audience swayed and throbbed and laughed and cried with the German artists in Herr Reinhardt's piece and evinced their appreciation in a storm of applause at the end.

Friday night saw the opening of Miss Marie Tempest's season at the Royalty with a new play by Arnold Bennett. It is called "The Honeycomb" and falls far short of the promise held out by Bennett's first essay in playwriting, "What the Public Wants," that it is really a disappointment.

An English aviator has married the merriest of merry widows and they have started on their honeymoon when word arrives that a German rival is to fly over Snowden and the English aviator must compete with him. He is all eagerness to go, and there is great indignation on the part of the wife at such a desire on his part.

A violent quarrel follows and in the midst of it comes news to the effect that they are not really married at all, that the ceremony was performed by a young man only masquerading as a curate. The indignant wife has this incident as a relief and promptly throws over her aviator. There is more discussion which ends happily when word comes that the German aviator has broken his leg and cannot compete anyhow.

Miss Tempest was delightful as the bride and wore the very latest gowns and hats with a grace and distinction which angles her out among English actresses. The piece had a very enthusiastic reception largely intended as a welcome to Miss Tempest.

"Bonita," which was produced by Granville Barker, is something rather unusual in the comic opera line. It is the maiden effort of its composers, Wadhams Paoole and Harold Fraser-Simpson and as such is distinctly credible.

It begins with a melodramatic prologue, a battle scene played in a green light and to slow music. Here an Englishman dies in the arms of his Portuguese wife. A very unnecessary prologue it seems, for the Englishman and his wife are merely the great-grandfather and great-grandmother of Bonita, and as such fade out of the piece at once.

When the curtain rises again on the first act there is seen a picturesque fishing village where Mr. Barker's ideas as a producer have had full sway. The scenery is solidly built with no sky borders and no wings. On one side, rough, white terraces climb up the cliffs to the cottages at the top. In the other the whole stage slopes sideways down to a solid parapet on which people can walk.

There are stairs everywhere and at all angles, up the sides of the cliffs, around corners, led down to a low pavement at the front, so the chorus clamber about as far more natural and picturesque than if they stood circled about the stage

and sang according to light opera tradition. The Portuguese costumes of blue, yellow and red, with flowers and scarves, are very novel, the scenery is bright sunshine and dazzling white houses all give a fine effect of color.

To this village comes an English army officer in search of Portuguese relatives. He meets Bonita, the village belle, and falls in love with her at once. Bonita, against her will, has been promised to Frederico, the comic villain of the piece, a Portuguese soldier. She then meets the Englishman. It does not take the ardent young couple long to find out that they are really cousins.

The second scene of the play is even more beautiful. It is in a ruined monastery, which consists of a double row of slender Corinthian columns going around the stage, with no roof above them, the sunlight shining through the green patches and streaks on the flower strewn greenward beneath. In the center is a ruined altar where the village youths and maidens have come to court. The Englishman, with one Perpetua, who has loved him for years.

Mr. Fraser-Simpson's music is melodious and graceful. The "Bonita" waltz is particularly charming, and is so to the point that it is the best of the piece. The music is beneath the music. The story is too slight, the humor too forced, the lines too weak and silly.

Miss Gladys Unger has adapted the "Marionettes" from the French of Pierre Wolff and Arthur Chouteau. It has gathered together a very fine cast to interpret the piece, largely due to the fact that the piece has a great reception, largely due to the fact that the piece has a great reception, largely due to the fact that the piece has a great reception.

Miss Marie Fairy played the young wife and looked charming in the part. The "Marionettes" promises to run until such time as Miss Lohr goes over to America.

## NOTES OF MUSIC EVENTS.

To-night at the Hippodrome Jan Kubelik, the Bohemian violinist, assisted by Nathan Franko and his orchestra of sixty musicians, will be heard in concert. A programme of uncommon interest in musical studies will be given. The programme includes "The Love Mills" by Richard Strauss, which the Franko orchestra will play for the first time in New York. Mr. Kubelik will give Tchaikovsky's 12 major concerti, which he has never before played in this city. Seats for the Kubelik concert have been in great demand and a large house is already assured. The full programme is as follows:

Mozart, overture. Magie Flute. Tchaikovsky, Concerto D Major. Strauss, R. Waltz Themes. Rosenkavalier. Mendelssohn, Concerto E Minor. Paganini, Caprice for violin alone. Wieniawski, Caravelle Russe—Variations characteristic of humoristic.

The first concert of the People's Symphony Orchestra will take place this afternoon at Carnegie Hall. Leo Ornstein, pianist, and Carl Morris, bassist, will be the soloists. The orchestra will play for the first time in New York. The programme includes "The Love Mills" by Richard Strauss, which the Franko orchestra will play for the first time in New York.

Joseph Stransky will arrive on Tuesday on the Friedrich der Grosse to take up his duties as conductor of the New York Philharmonic Society. The personnel of the orchestra remains much as last year, except that Henry Schmitt will be replaced by Mr. Joseph Stransky.

The Marguerite Trio will give its annual series of three chamber music concerts, and will present several important novelties. The home of the concerts has been changed from Mendelssohn Hall to the Carnegie Lyceum. The dates are November 21, January 25 and February 27.

George Harris, Jr., an American tenor, is to give a song recital in New York early in the month of December. Mr. Harris is a member of the New York Symphony Orchestra at the Century Theatre on October 25 in a Liszt concert. He is to interpret the only solo in Liszt's "Faust Symphony." The programme is a list of the president of Amherst College.

Ludwig Hess, the German tenor who has had remarkable successes in the West and in the city of Mexico, where he is filling some engagements this month, will make his New York debut with the Boston Symphony Orchestra on Saturday, November 11. His numbers will include "Die Altmutter" by Schubert (orchestral arrangement by Motz), an aria from "Der Freischutz" and a group of German lieder. The following day, Mr. Hess will make his public debut in the metropolis with the New York Philharmonic Society at Carnegie Hall. The programme for this concert will be devoted to Wagner. Hess is to sing several arias from the operas and music dramas.

The list of soloists for the New York Philharmonic Sunday afternoon series at the Academy of Music, Brooklyn, has been definitely completed and includes Mme. Lillian Nordica and Miss Lillian Nordica. The programme includes "The Love Mills" by Richard Strauss, which the Franko orchestra will play for the first time in New York.

The recitation of Tenyson's "Blaise" will be a feature of the all English programme which David Blipham will give in Carnegie Hall on Sunday afternoon, October 20. "Blaise," which is the latest of several recitations which have become popular features of Mr. Blipham's recitals, has been given a musical setting by Ada Weikel Powers, who will accompany Mr. Blipham. The accompaniment for the recitation of songs that Mr. Blipham will offer will be Harry M. Gilbert. Among the classical composers represented will be Handel, Purcell, Mendelssohn, Wagner, Verdi, Corneille and Richard Strauss. Mr. Blipham will sing several songs by American composers also, including Harriet Ware, Louis Elbel, Dr. Eisenheimer and Sidney Homer.

No large response has been made to the announcement by the Symphony Society of New York of eight Friday afternoon concerts of orchestral master works for advanced students and lovers of symphonic music that the striking success of this new series is already assured, as the programme is so well planned and the soloists are of such high caliber.

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"Troika" of Beethoven, which was having its forty-seventh and forty-eighth performances, and the "unpublished" of Schubert, which was being played for its forty-fourth time, these three performances counting the rehearsals and concerts. The coming week will be celebrated the Liszt centenary, with the first performance in eight years of the "Dante Symphony." The other works on the programme are "Les Prehudes" and "Tasso's Lamento e Trionfo," with Rudolph Ganz as soloist. Mr. Pledier announces that he plans to give at the first concert in New York, Thursday evening, November 9, the "Zarathustra" of Richard Strauss.

Adriano Ariani, the young Italian pianist who has had such phenomenal success in his recent tour in Germany, has announced a piano recital to be given in the Helene Theatre on Tuesday afternoon, November 14.

Albert Spalding, violinist, will give a recital at Carnegie Hall on Saturday afternoon, November 11, at 3 o'clock. He will play the "Dante Symphony" by Handel and Max Reger will be his large numbers.

Charles Kuenen will give a violin recital at Carnegie Lyceum on Tuesday evening, October 31. He will play the "Dante Symphony" by Handel and Max Reger will be his large numbers.

Reinhold Werrenbach, baritone, will give his annual recital in Carnegie Lyceum, Friday evening, November 3, at 8 o'clock. He will play the "Dante Symphony" by Handel and Max Reger will be his large numbers.

Violand De Pachmann will give his first piano recital in New York city at Carnegie Hall, Friday afternoon, October 20, at 3:15 P. M. This will be Mr. De Pachmann's farewell season in America and every student and music lover of the piano should make it its business to hear this wonderful artist at least once during this season. His very attractive programme includes a notable group of six Chopin selections.

From Zimbalist, the Russian violinist, who will make his American debut in Boston with the Boston Symphony Orchestra on October 27 and 28, will make his New York debut with the New York Philharmonic Orchestra in Carnegie Hall, November 2 and 3, when he will play the Glazounov Concerto. Mr. Zimbalist will give his first recital in New York in Carnegie Hall, Friday afternoon, November 10.

Mme. Schumann-Heink, the greatest of all contraltos, sails for this country on October 19 after a most successful and triumphant summer abroad in both concert and opera performances.

Mme. Schumann-Heink will open her season in this country with a concert at Carnegie Hall, Boston Symphony Orchestra in November. Her New York recital will take place in Carnegie Hall on the afternoon of Tuesday, November 28.

Mr. and Mrs. David Mann announce the list of compositions to be played at their three Sunday evening concerts which will be given at the Helene Theatre this winter. The charming auditorium where these concerts are now opening, announced are November 12, 1911, December 17, 1911, and January 14, 1912. The programme will be played, among them a sonata by Reger and another by Wolf Ferrari, the composer who will visit New York this winter. The works to be played are:

Beethoven: Sonata in E major, op. 14, no. 2. In A minor, op. 10, no. 3. In D major, op. 10, no. 5. In G major, op. 10, no. 7. In C major, op. 10, no. 9. In F major, op. 10, no. 11. In B flat major, op. 10, no. 12. In A major, op. 10, no. 13. In D major, op. 10, no. 14. In G major, op. 10, no. 15. In C major, op. 10, no. 16. In F major, op. 10, no. 17. In B flat major, op. 10, no. 18. In A major, op. 10, no. 19. In D major, op. 10, no. 20. In G major, op. 10, no. 21. In C major, op. 10, no. 22. In F major, op. 10, no. 23. In B flat major, op. 10, no. 24. In A major, op. 10, no. 25. In D major, op. 10, no. 26. In G major, op. 10, no. 27. In C major, op. 10, no. 28. In F major, op. 10, no. 29. In B flat major, op. 10, no. 30. In A major, op. 10, no. 31. In D major, op. 10, no. 32. In G major, op. 10, no. 33. In C major, op. 10, no. 34. In F major, op. 10, no. 35. In B flat major, op. 10, no. 36. In A major, op. 10, no. 37. In D major, op. 10, no. 38. In G major, op. 10, no. 39. 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In G major, op. 10, no. 339. In C major, op. 10, no. 340. In F major, op. 10, no. 341. In B flat major, op. 10, no. 342. In A major, op. 10, no. 343. In D major, op. 10, no. 344. In G major, op. 10, no. 345. In C major, op. 10, no. 346. In F major, op. 10, no. 347. In B flat major, op. 10, no. 348. In A major, op. 10, no. 349. In D major, op. 10, no. 350. In G major, op. 10, no. 351. In C major, op. 10, no. 352. In F major, op. 10, no. 353. In B flat major, op. 10, no. 354. In A major, op. 10, no. 355. In D major, op. 10, no. 356. In G major, op. 10, no. 357. In C major, op. 10, no. 358. In F major, op. 10, no. 359. In B flat major, op. 10, no. 360. In A major, op. 10, no. 361. In D major, op. 10, no. 362. In G major, op. 10, no. 363. In C major, op. 10, no. 364. In F major, op. 10, no. 365. In B flat major, op. 10, no. 366. In A major, op. 10, no. 367. In D major, op. 10, no. 368. In G major, op. 10, no. 369. In C major, op. 10, no. 370. In F major, op. 10, no. 371. In B flat major, op. 10, no. 372. In A major, op. 10, no. 373. In D major, op. 10, no. 374. In G major, op. 10, no. 375. In C major, op. 10, no. 376. In F major, op. 10, no. 377. In B flat major, op. 10, no. 378. In A major, op. 10, no. 379. In D major, op. 10, no. 380. In G major, op. 10, no. 381. In C major, op. 10, no. 382. In F major, op. 10, no. 383. In B flat major, op. 10, no. 384. In A major, op. 10, no. 385. In D major, op. 10, no. 386. In G major, op. 10, no. 387. In C major, op. 10, no. 388. In F major, op. 10, no. 389. In B flat major, op. 10, no. 390. In A major, op. 10, no. 391. In D major, op. 10, no. 392. In G major, op. 10, no. 393. In C major, op. 10, no. 394. In F major, op. 10, no. 395. In B flat major, op. 10, no. 396. In A major, op. 10, no. 397. In D major, op. 10, no. 398. In G major, op. 10, no. 399. In C major, op. 10, no. 400. In F major, op. 10, no. 401. In B flat major, op. 10, no. 402. In A major, op. 10, no. 403. In D major, op. 10, no. 404. 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